Dos cisnes negros

for two bass clarinets

Ada Gomiz

(2025)

About the work

Dos cisnes negros evokes a ritual of passage between worlds.

Following the system of mystical analogies developed by ethnomusicologist Marius Schneider, in various ancient cultures (such as Hindustani, Byzantine, Greco-Roman, Persian, etc.) the black swan represents the animal symbol of passage between life and death.

It is a kind of guardian between birth and finitude.In this work, each bass clarinet represents a black swan.

In turn, the rhythmic structure of the piece is constructed through the numerical proportions of the flamenco seguiriya, a style sung at funerals, directly connected to the energy of the funeral.

General considerations

-It is written for two bass clarinets in Bb (C key).

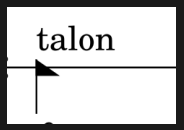
-In three of the four parts, "zapateo" (foot tapping) forms a fundamental part of the work. Wear shoes with leather soles that make enough noisewhen dragged. Avoid sneakers.

-If the floor where the work is performed is not wooden, bring surfaces that imitate the material.-In part three, "Qutub - Luz de oriente," Clarinet 2 must drag their shoe on a textured material. This can be pebbles,glass fragments, sand, or a mixture of the three.

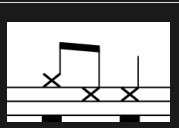
-The "zapateo" materials are inspired by flamenco palmeadores and cantaores. It is a gesture that should not convey listlessness or mechanicalness, but rather a fundamental energetic force that ignites the work.

-If possible, if the spatial layout allows it, the two clarinetists should face each other, with the front of the stage being the profiles of the performers.

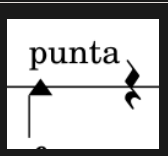
Explanation of graphs



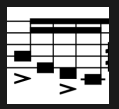
Kick with the heel.
Do not lift the entire leg,
except in F or FF.



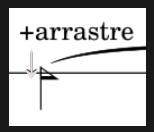
The sound of keys being struck.
Their rhythm is precise.



Kick with the tip of the foot.



Air noise.
The vowels and cansonantsbelow or
above indicate how theyshould be articulated.

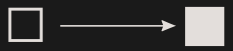


Drag with your foot.
The direction isindicated by the arrow.
Downwardis inward, upwardis outward.

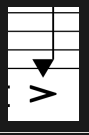
Irregular dragging.
Drag your·foot irregularly.
As if you were putting out a cigarette.
The resolving sound must be a continuous grainy,
imprecise sound. You can use a material with grains
such as pebbles, sand, glass, or a combination of these. .

Different mouthpiece openings.

Point in a circle.
Drag and rotate your footin a circular motion.
Like a whirlpool.



Gradual transition



Slap tongue.

Irregular whispering.
Look for whispering in unison.
Its speed of change isirregular, indeterminate.
It is affectedby the granular drag.

Sing and make sound with the clarion.
The rhombus is the pitch of the voice.

Sustained low G ksoma (-22 cents)

Half noise, half note.

لؤلؤة غير منتظمة

(lulu'at ghayr muntaẓima - perla irregular)

Dos cisnes negros

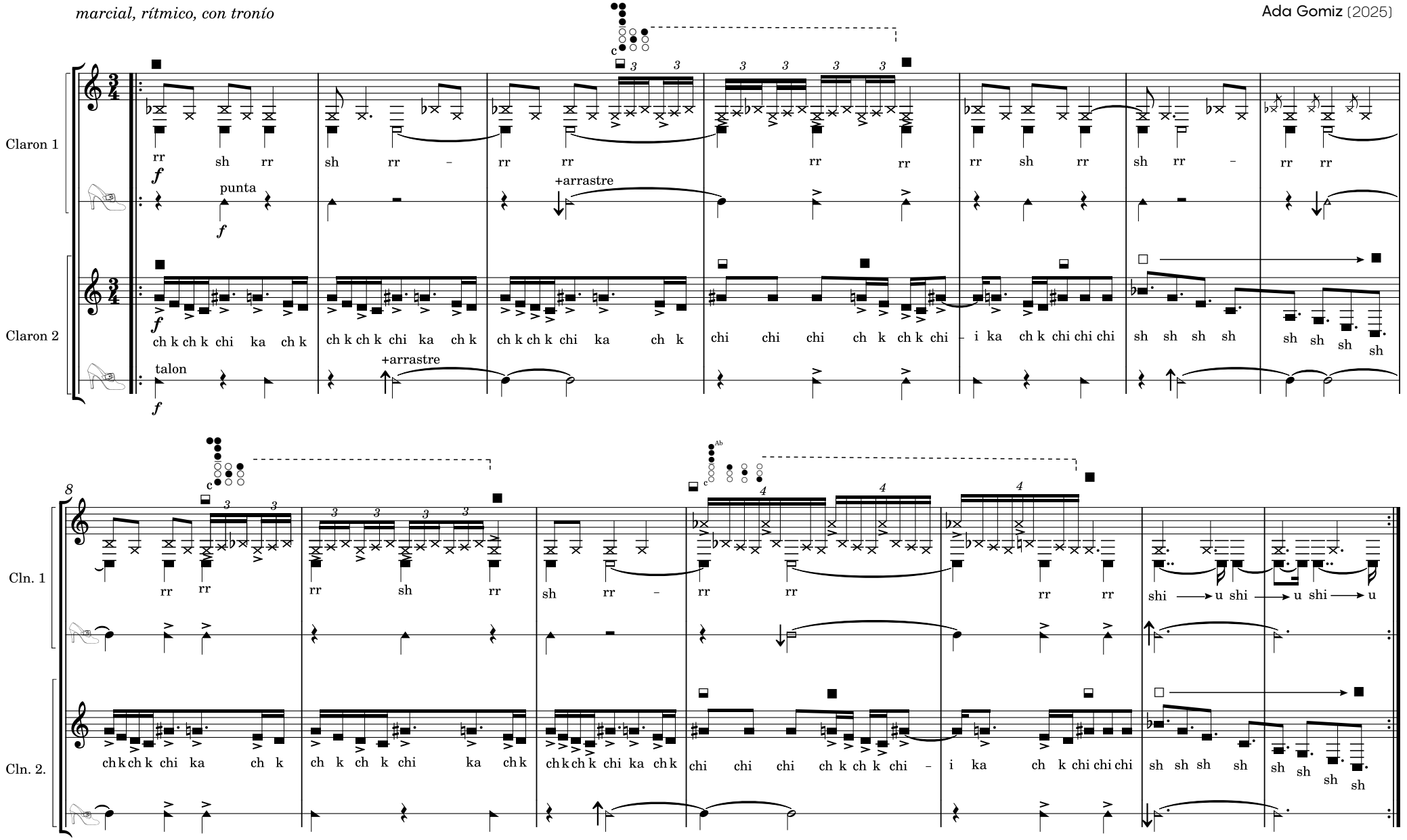
para dúo de clarinetes bajos

Ada Gomiz (2025)

Tempo I

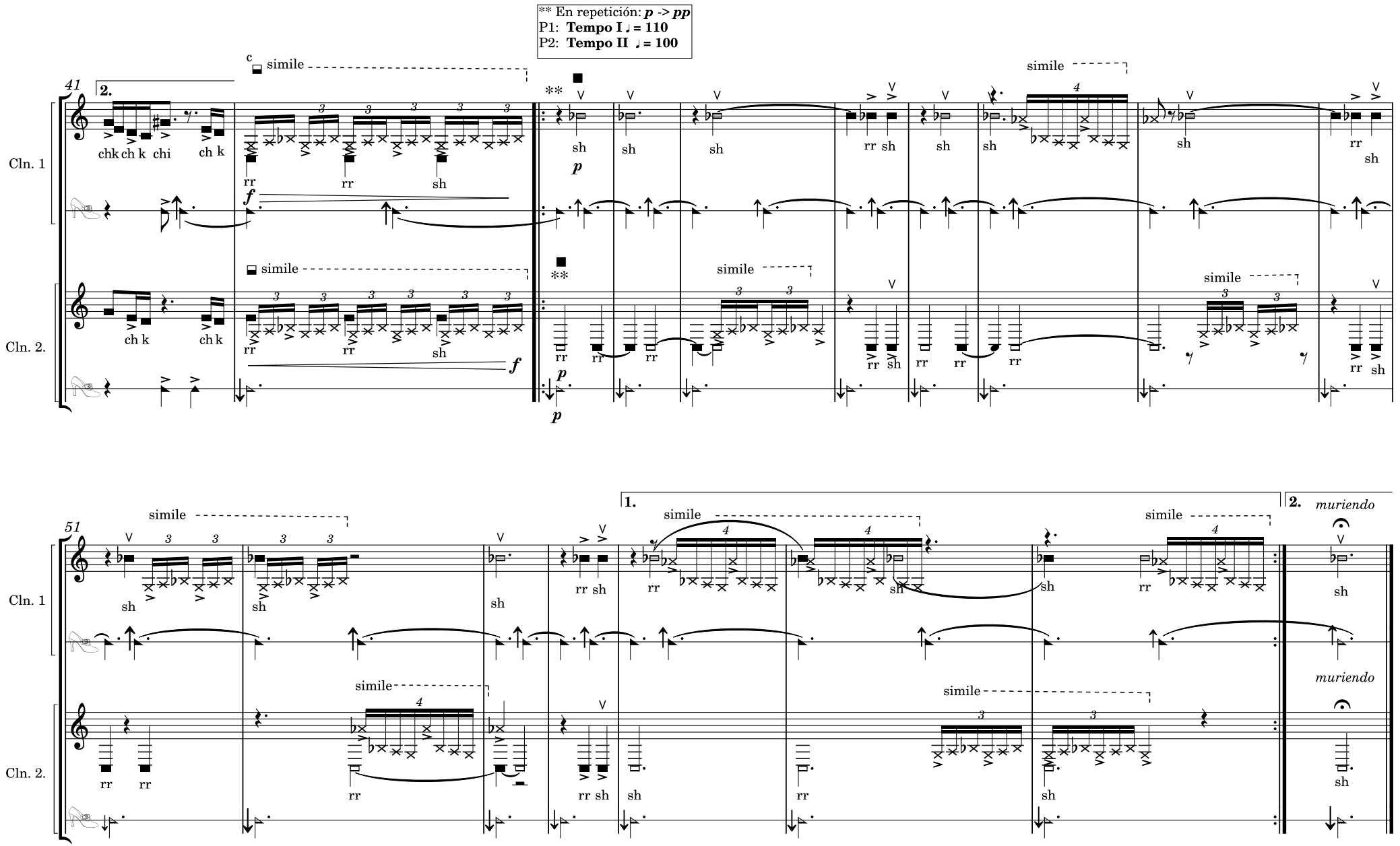
♩ = 110

marcial, rítmico, con tronío


Claron 1
Claron 2
Cln. 1
Cln. 2.
punta
talon
+arrastre
rr sh rr sh rr – rr rr rr rr rr sh rr sh rr – rr rr
ch k ch k chi ka ch k ch k ch k ch k chi ka ch k ch k ch k ch k chi ka ch k chi chi chi ch k ch k chi – i ka ch k chi chi chi sh sh sh sh sh sh sh sh
shi u shi u shi u

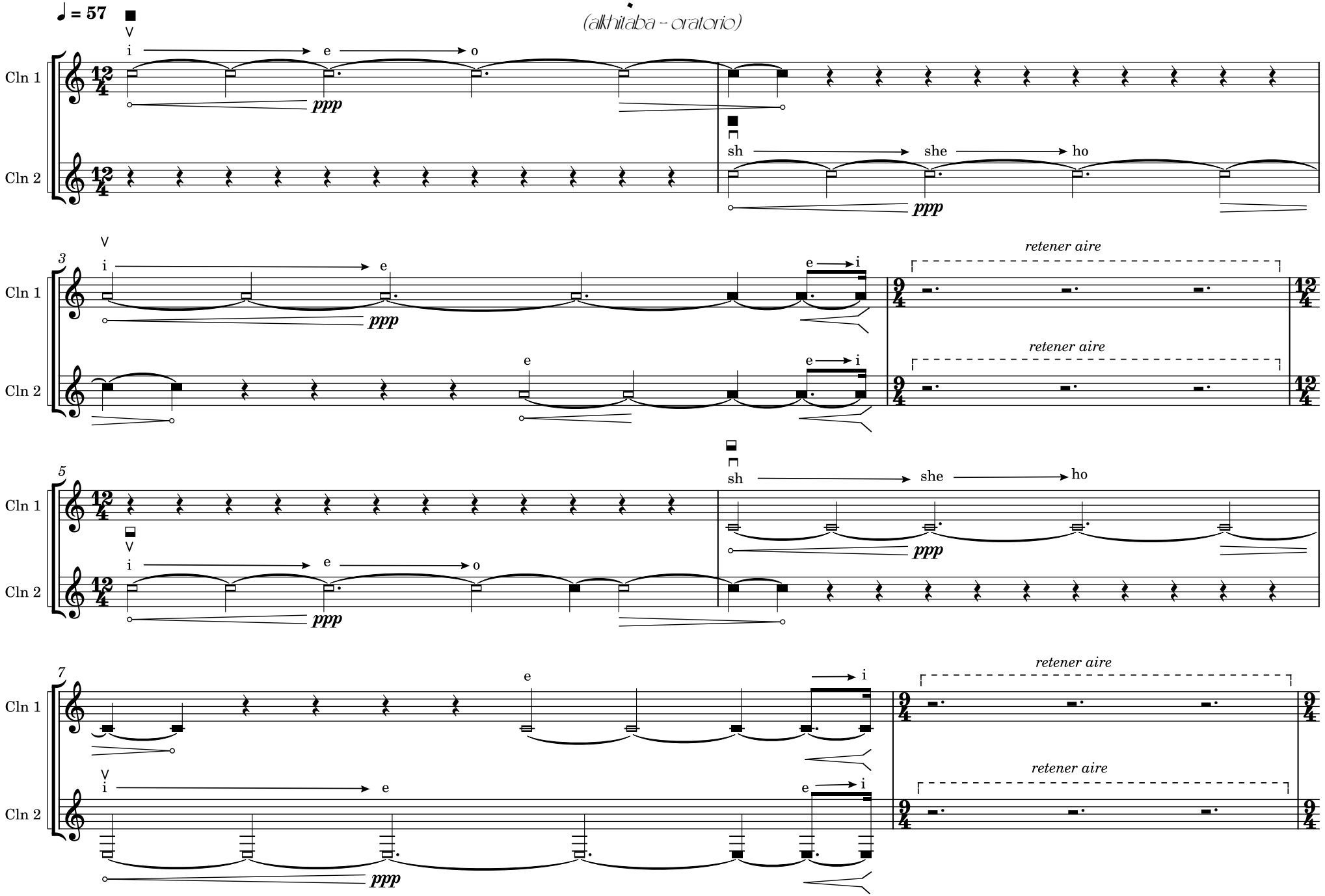
Tempo II
♩ = 100
15
*en segunda repetición
hacer calderon + largo
Cln. 1
Cln. 2.
ch k ch k chi ka ch k
chi chi chi ch k ch k chi
i ka ch k chi chi chi
sh sh sh sh
rr sh rr
sh rr –
rr rr
Tempo I
♩ = 110
22
Ab
shi → u shi → u shi → u

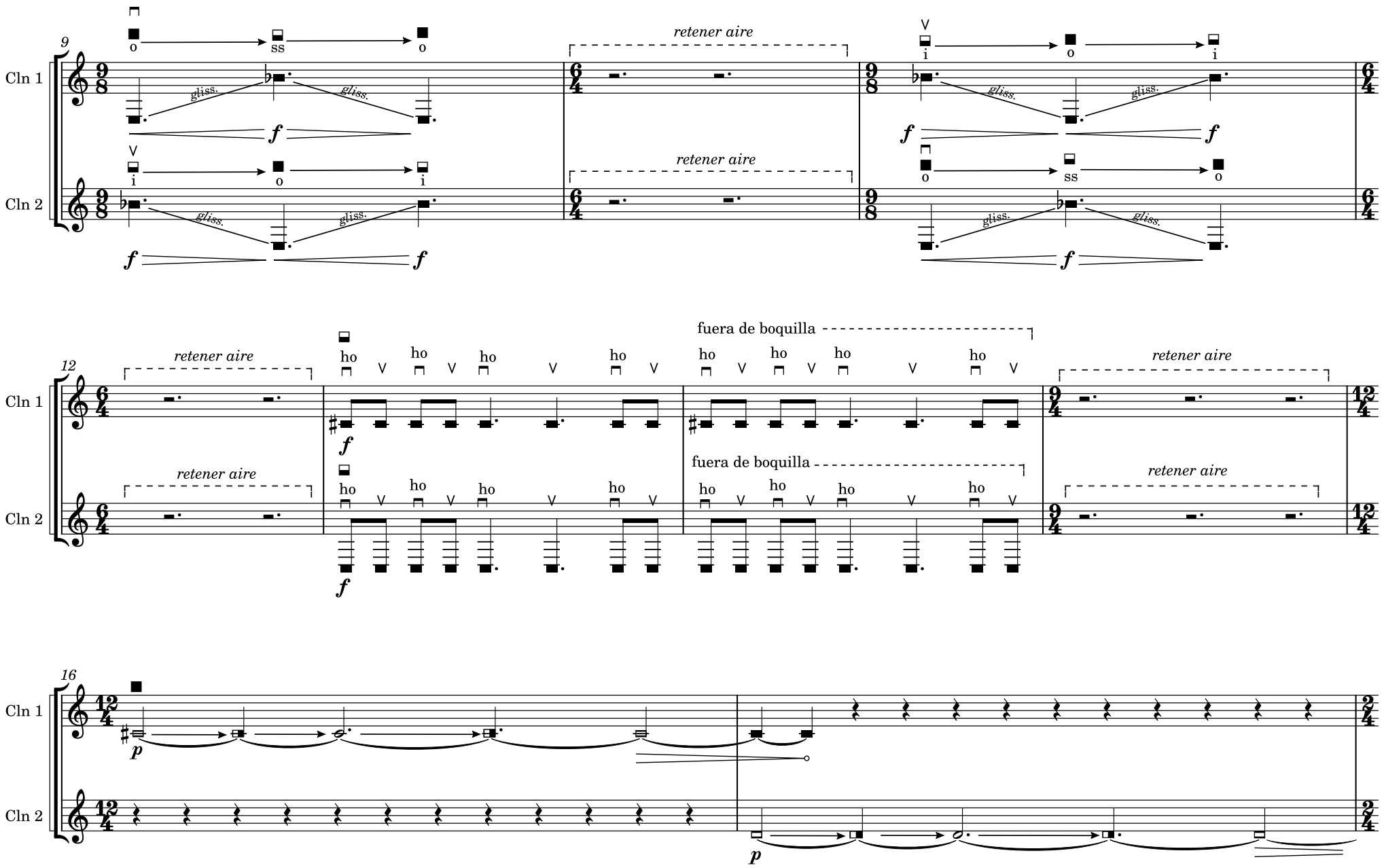
29
Cln. 1
Cln. 2
simile
rr
sh
f
mf
p
pp
ch k ch k chi ch k ch k
chi ka ch k chi ka ch k chi ka ch k
35
1.
ch k chi ka ch k
chi ka

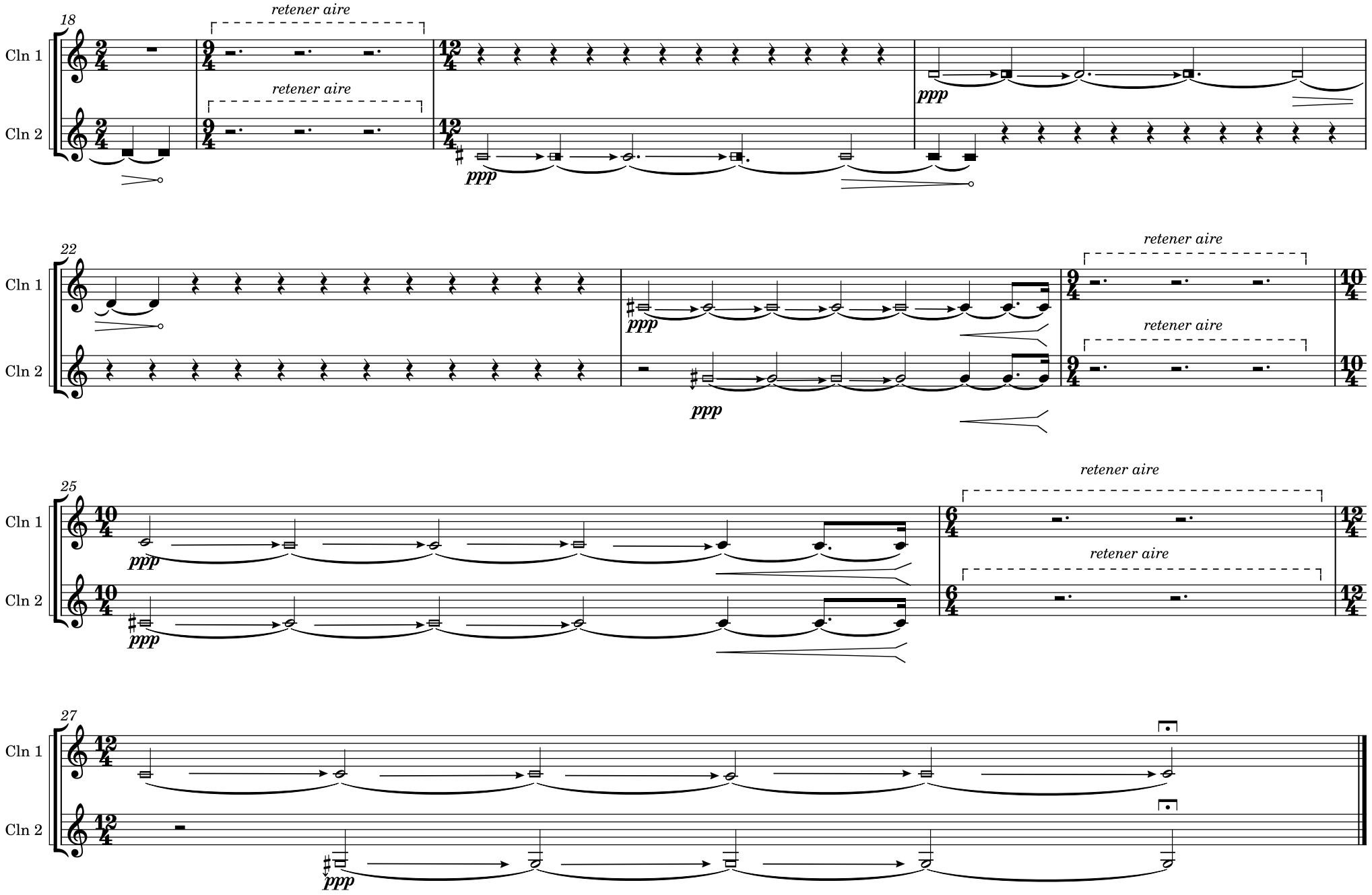

** En repetición: p -> pp
P1: Tempo I ♩ = 110
P2: Tempo II ♩ = 100
41
2.
c
simile
Cln. 1
Cln. 2.
chk ch k chi
ch k
rr
sh
f
p
**
51
1.
2.
muriendo

الخطابة

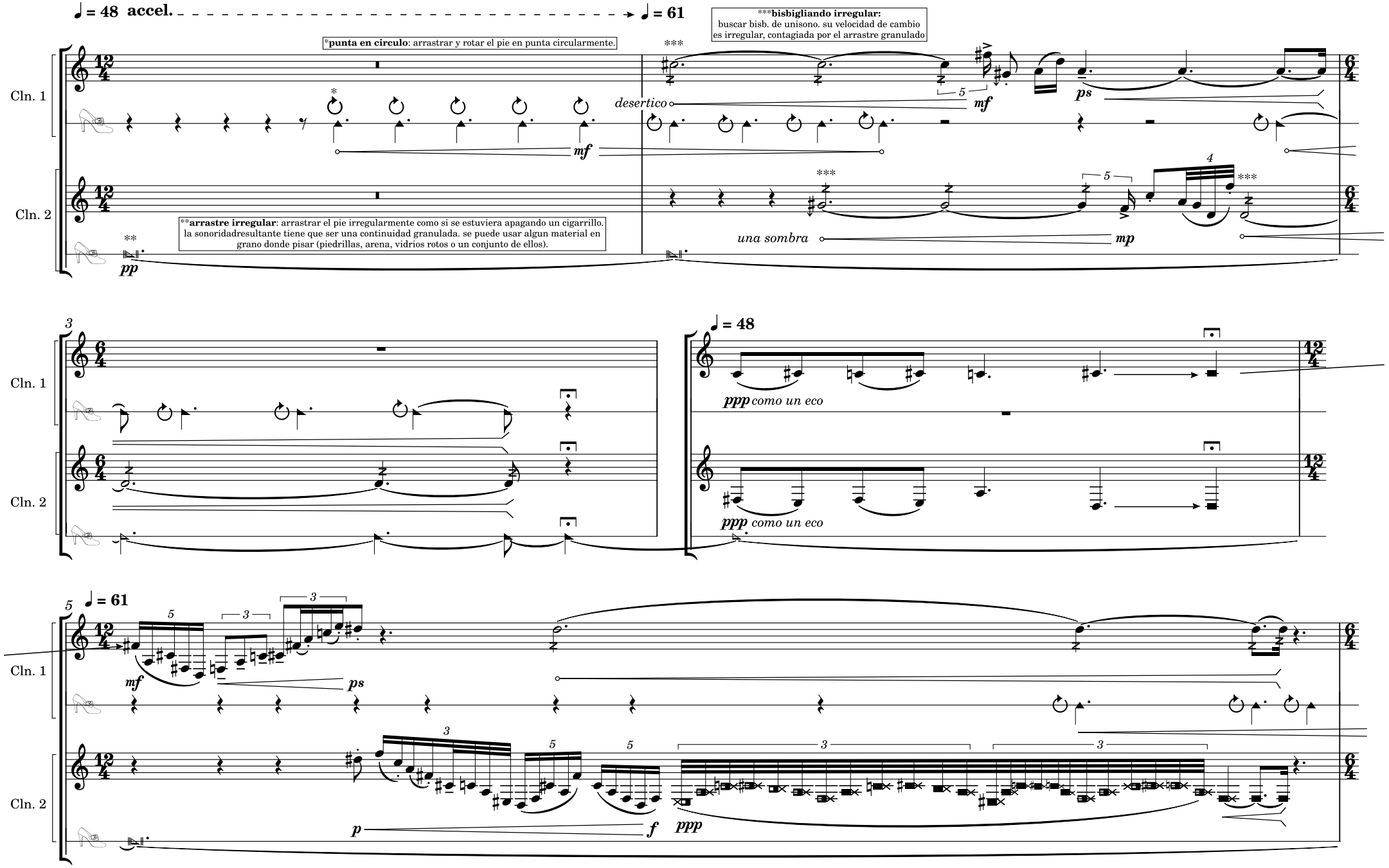
(alkhitaba - oratorio)




9
Cln 1
Cln 2
o
ss
o
gliss.
gliss.
f
retener aire
i
o
i
retener aire
o
ss
o
12
retener aire
ho
fuera de boquilla
retener aire
16
p


18
Cln 1
Cln 2
retener aire
retener aire
ppp
ppp
22
Cln 1
Cln 2
ppp
ppp
retener aire
retener aire
25
Cln 1
Cln 2
ppp
ppp
retener aire
retener aire
27
Cln 1
Cln 2
ppp

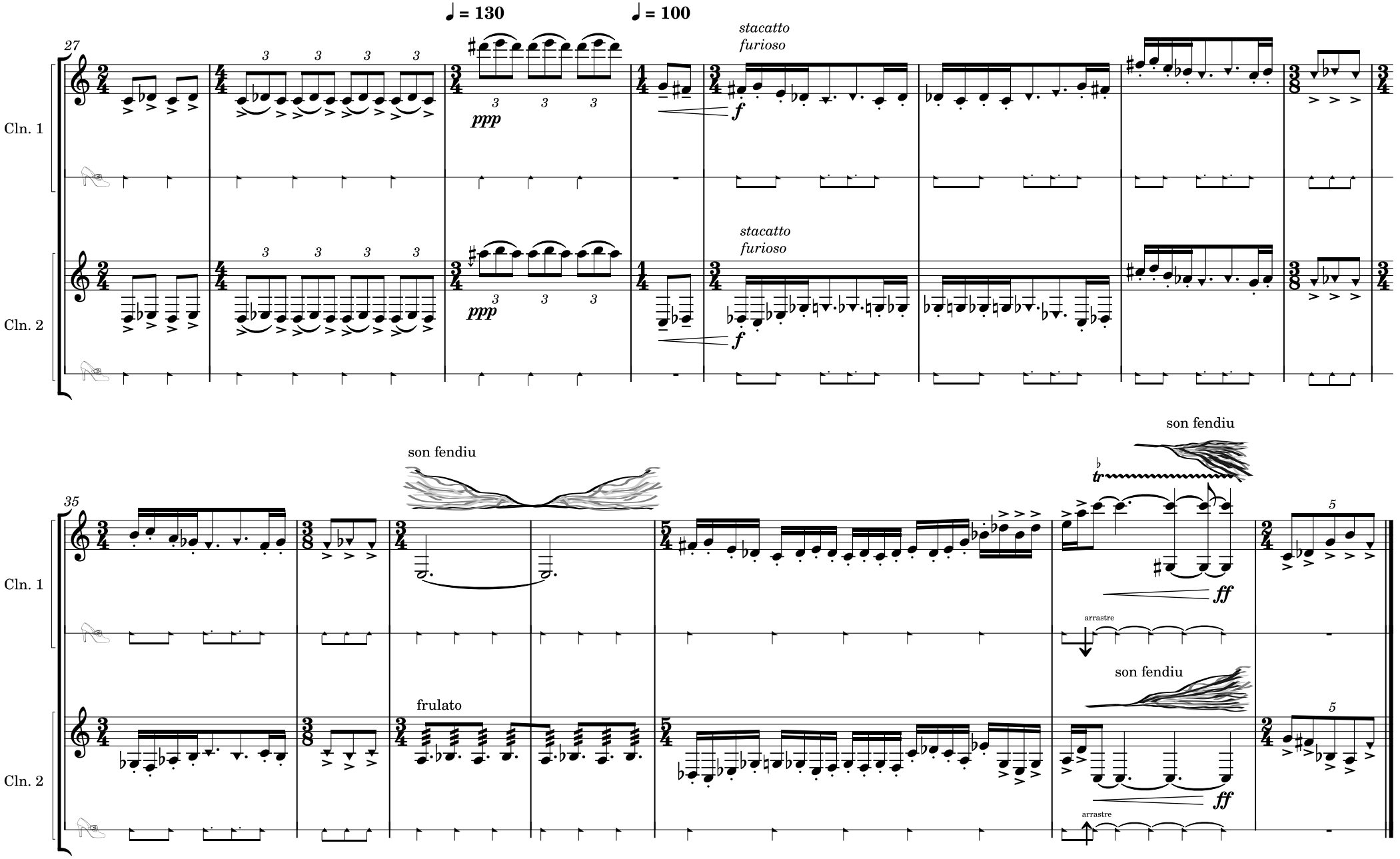
القطب *(qutub - luz de oriente)*


♩ = 48 accel. ♩ = 61
*punta en circulo: arrastrar y rotar el pie en punta circularmente.
**arrastre irregular: arrastrar el pie irregularmente como si se estuviera apagando un cigarrillo. la sonoridadresultante tiene que ser una continuidad granulada. se puede usar algun material en grano donde pisar (piedrillas, arena, vidrios rotos o un conjunto de ellos).
***bisbigliando irregular: buscar bisb. de unisono. su velocidad de cambio es irregular, contagiada por el arrastre granulado
Cln. 1
Cln. 2
desertico
una sombra
mf
ps
mp
pp
♩ = 48
ppp como un eco
♩ = 61
p
f
ppp

6
Cln. 1
Cln. 2
♩ = 48
♩ = 61
acel. un poco
a tempo
ppp otro eco
mf
p
sfz
+voz
gliss.
9
f
****
**** en lo posible
pasar sin corte a la otra seccion
ppp ultimo eco

ضب (ghadab - furia)

14
Cln. 1
Cln. 2
ppp
p
pajaristico
17
son fendiu
sfz
ff
10/8
p en lejanía
21
mf
♩ = 110
f



6 de octubre del 2025
Kirsten Kjær Museum, Dinamarca.